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WASHINGTON AND LINCOLN PORTRAITS

BY WINFRED PORTER TRUESDELL

Our two greatest men, unquestionably, have been Washington and Lincoln. By their intellectual attainments and their acts, they stand out not only among all Americans but among all the peoples of the earth.

Washington made us free and independent; he was the father of the present nation. Lincoln welded together the warring factions of a disunited country into a homogeneous and patriotic whole; he was the father of America nationality. Washington was the great figure of the Revolution, Lincoln of the Civil War. The Revolution was a time of defeat and despair; when the keen knowledge of the army's weakness, of the lukewarmness of the people, and the bitter realization of the ability of the British generals to march whither they would made even Washington despair of a favorable outcome of the war, long after Trenton and Saratoga had been won. He doubtless remembered, as we have too often forgotten, that the men who fought at Bunker Hill were anxious to conceal their presence; that Parker vigorously denied having fired at Lexington upon the British at all; that the victory at Trenton had been since deprecated in Congress, and his own generalship seriously questioned. Yet the difficulties of the situation, far from robbing Washington and his aides of the glory that has been so long accorded them, only increases and intensifies it. The laurels

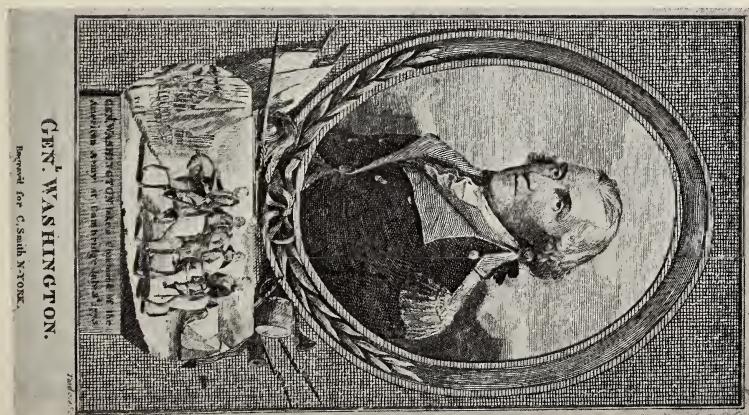
given a leader whom all conditions favor, whose army is strong, whose countrymen throng round him with joy, are in no way comparable to the crown to be awarded the general who wins his war without a strong army and in the face of the hostility and suspicion of his countrymen.

So far as it can be true that any one man ever did win a war, George Washington won the Revolution single-handed. He did not so much lead the American people, as drag them after him to a victory and an independence which they had not entirely made up their minds to seek. Washington was born as he thought to poverty, trained himself to make his own way in the world, and when he unexpectedly inherited a great fortune found himself well fitted to make the best use of it. To years of hard labor and outdoor life, he owed his vigorous constitution and physical endurance; his Indian campaigns and service under Braddock made him the only man in the colonies with any considerable actual experience in military matters and the only man acquainted with the effect upon British troops of the conditions under which a war would have to be fought here. He knew from experience the hopelessness of conducting a wilderness campaign upon the European model, and he never forgot it. The final victory in the Revolution we owe to his keen use of the topography of the country to create an impregnable defense. He was one of those rare men who loom gigantic before the eyes of their contemporaries. Somehow he possessed that rarer thing than genius, more intangible than magnetism, a superlative sanity and probity. Scarcely a dozen men have ever possessed in all history the confidence of a great body of men to the degree he did. Their willingness to follow him without asking explanations or expecting comprehension of the reasons is one of the decisive factors in the move-



George Washington
Präsidient der Vereinigten Staaten von
Amerika

ROSMASLER. VAUGHAN STUART TYPE
(Hart 330)
Size of original stipple engraving 5.10 x 4.4
Reproduced by courtesy of Robert Fridenberg



GEN: WASHINGTON.

ELKANAH TISDALE. ARCHIBALD ROBERTSON TYPE
(Hart 248)
Size of original engraving 6.9 x 3.12
Reproduced by courtesy of Robert Fridenberg

ments of the time. His personal influence kept an army in the field during the war, held the jarring statesmen together till the Constitution was formed, and then set the new government on its feet. One cannot conceive of the Revolution without him. He is in the truest sense the father of the present nation. Had colonial America never developed into the United States, it would still be famous in history because it had produced such a man as Washington.

Of no other great personage of history have there been so many portraits made as of Washington. Of the contemporaneous prints not a few were executed in this country and many more in France, Germany, Holland, Spain, and even England. The latter country issued prints first of "Mr." Washington, later changing to General Washington, as in the beautiful mezzotints of Valentine Green, and others, realizing that in this man they had met their match, and that born of the same liberty loving stock as themselves he had proved superior in his daring defense of the liberty of a great continent. Communications between different countries were then extremely slow, and at a time when everyone wished to be informed of the features and character of Washington, definite knowledge in the shape of accurate paintings was very deficient. Not to be outdone however by this trifling defect some enterprising engravers or publishers brought forth portraits of what they thought *might* be the features of the great Washington, others simply contented themselves with erasing the heads of existing portraits and substituting that of a personage their lettering credited as being Washington. Such an instance is that of the engraving (H. 45) which reads in its final state, "The True Portraiture of His Excellency, George Washington, Esq." This print, except the head, is a copy of a portrait of Sir Wm.



UNKNOWN ENGRAVER. C. W. PEALE TYPE

(Hart 20)

Size of original engraving 7.12 x 5.8



H. HOUSTON. PROBABLY AFTER
RAMAGE MINIATURE

(Hart 212)

Size of original stipple engraving 10.15 x 8.2

Reproduced by courtesy of Robert Friedenberg

de la More in Guillim's Heraldry, London, 1679. Another, is the very rare print issued by Crepy, of Paris. The artist being a German here shows his rare appreciation of the character of Washington by clothing him in the uniform and giving him the countenance of Frederick the Great. But gradually native American paintings reached Europe, and England and France sent a number of their painters to obtain a likeness of the general from actual sittings. Quite some years ago a book was published by Elizabeth Bryant Johnston purporting to gather together all these paintings. Also in 1880 W. S. Baker issued for that period a comprehensive catalogue of the known engraved portraits of Washington. The interest of collectors in the subject having been roused brought out from all sorts of places scores of portraits unknown to Baker and this added accumulation finally resulted in the compilation of a new "Catalogue of the Engraved Portraits of Washington," by Charles Henry Hart, published by the Grolier Club, in 1904. Since that date still further discoveries have been made until at the present time Mr. Robert Fridenberg has sufficient data in hand to double the Hart Catalogue.

When this Catalogue was issued a detailed description was given of some 880 different plates, besides 634 states. This was of portraits only, engraved on copper and steel, no note being taken of the numerous portraits engraved on wood or drawn on stone. Hart based his engravings on the paintings, giving these as types, as Charles Wilson Peale, James Peale, Rembrandt Peale, Trumbull, Savage, St. Memin, du Simitière, Wright, Sharpless, Stuart, and others, and further subdivided the Stuarts to accommodate that artist's different paintings into the Vaughan, Lansdowne, Athenaeum, Tea Pot, Fanueil Hall and other types. Of the 880 plates



GEORGE WASHINGTON.

Engr. from a sketch of the General, after a Picture of America, &c.

UNKNOWN ENGRAVER. FICTITIOUS

(Hart 782)

Size of original mezzotint 13.13 x 9.12

Reproduced by courtesy of Messrs. Kennedy & Co.



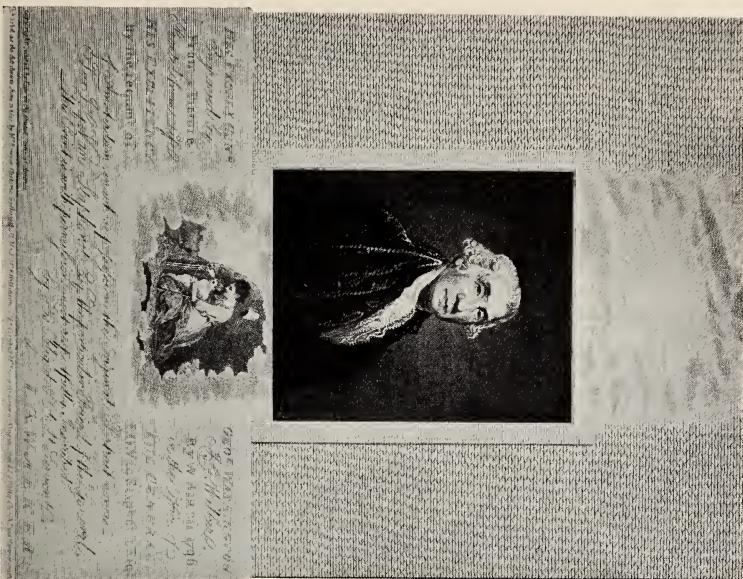
JOHN SARTAIN. JAMES PEALE TYPE

(Hart 205)

Size of original mezzotint 8.5 x 6.4

Reproduced by courtesy of Robert Fridenberg

above mentioned, 441 were after Gilbert Stuart, and of these 299 were after the Athenaeum or household Stuart's Washington. Well might John Neal have written, in Charcoal Sketches, of this last noted portrait, "If Washington were to rise from the grave and not be found to resemble Stuart's portrait, he would be rejected as an impostor." This is not now the case, since other portraits of him, many of them unquestioned better likenesses have become better known. Particularly does this apply to Stuart's own first portrait of Washington, which is a real portrait of a living man, and the Athenaeum portrait is being relegated to its proper place of an ideal head. The painting by Savage is considered by many to be a very convincing likeness of Washington, and as this artist was also an engraver and left us several mezzotint portraits of Washington and others his work assumes considerable importance. One of the lesser known paintings but deserving more attention is that by Adolph Ulric Wertmuller. This painter, a Swede, came to this country in 1794. Washington sat to him and he produced a very interesting and notable likeness; the canvas is signed and dated, "A. Wertmuller, S. Pt., Philadelphia, 1795," which is an unusual feature. Next to Stuart, the painter of that period who was most conspicuous for his work not only in portraiture but in depicting the scenes and events of the Revolution was John Trumbull. But it is a curious fact that although he painted so many portraits of the great actors of the Revolution, he executed so few of Washington, notwithstanding he was at one time Aide-de-Camp to the Commander-in-Chief, and must have had rare opportunities to make life sketches. One of the most attractive portraits of Washington is that by St. Memin. This was one of the last painted from life and clothes Washington in all the

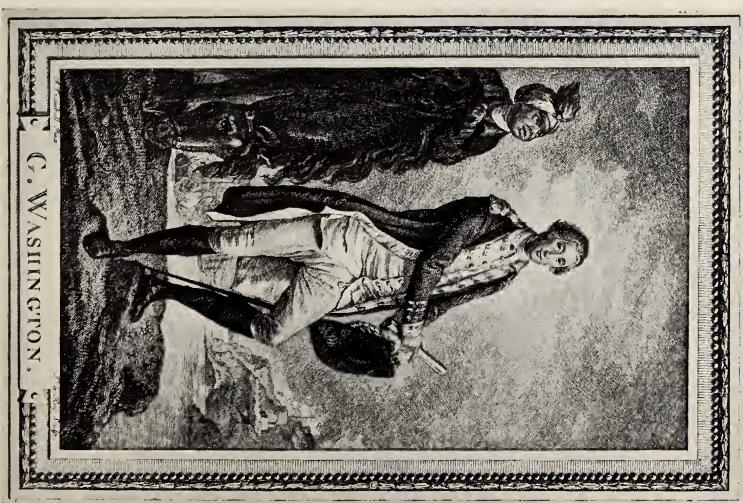


J. G. WALKER. VAUGHAN STUART TYPE

(Hart 272b)

Size of original engraving 7.12 x 5.10

Reproduced by courtesy of Robert Fridenberg



JACQUES LE ROY. TRUMBULL TYPE

(Hart 85)

Size of original engraving 7.3 x 4.12

Reproduced by courtesy of Robert Fridenberg

dignity and comeliness of Stuart, but without the evident idealization of the latter. Its fidelity to the original is attested by its close resemblance to the Stuart type and particularly to the Houdon statue. It is a profile, and as Houdon made his statue from a life mask, it is easy to make a comparison.

Of the engravings selected for illustration, the stipple by R. Houston, probably made after a miniature by Ramage, is one of the rarest of all the Washington prints; there are but two copies of it known. Another stipple engraving of considerable rarity is that by Rösmasler. This is a German production, published in 1805 in Hamburg. It is after the Stuart-Vaughan type, and was used in a book, "Georg Washington's Lebenbeschreibung." A very attractive print is that engraved by Tisdale, after the Archibald Robertson type. It appears as the frontispiece in "The Monthly Military Repository," by Charles Smith, Vol. I, New York, 1796. A fine piece of engraving and a good portrait withal is the medallion engraving in profile after the Houdon bust by A. Tardieu. This print was published in Paris, and is sought after as well on account of the fame of the engraver. Another rare French engraving is that by Jacques le Roy after Trumbull. This was published in 1781 in *Essais Historique, par D'Auberteuil, Brusselles*; Valentine Green also engraved a large mezzotint of the same subject. Still another, is the line engraving by an unknown engraver which print states it is after a painting by N. Piehle (sic), painted from life in Philadelphia in 1783. In a cartouche beneath the portrait is a French conception of the Surrender of Cornwallis' Army at Yorktown in 1781.

Of the English prints, two are given, one of the Charles Wilson Peale type, a mezzotint by an unknown engraver, showing Washington standing



ALEXANDRE TARDIEU. HOUDON TYPE

(Hart 193)

Size of original engraving 6.3 x 4.13
Reproduced by courtesy of Robert Fridenberg

before a marquee, with the Declaration of Independence in his hand, and treading on a number of Royal English Proclamations; a negro in the background holding a richly caparisoned charger. The other (H. 782) also after an unknown mezzotinter, is a fictitious composition, being after no authentic painting, and depicts Washington in civilian costume. The first was published in London in 1785, the other in 1801. Both are of the greatest rarity. Of the innumerable American engravings an illustration has been given of a picturesque mezzotint by John Sartain after a little known painting from life by James Peale. It resembles somewhat the type of his brother Charles Wilson Peale, but shows Washington as a rather younger man and with his own hair instead of a wig.

Lincoln, the greatest civilian of the Civil War, towered, a solitary statesman, above the pigmy politicians who surrounded him. To him was given the hard task of welding together the warring factions of a disunited country into a homogeneous and patriotic whole. To conquer the enemy without and silence the enemy within, while surrounded by jobbery and graft and double dealing, with a Cabinet honeycombed with sordidness and selfish political ambition, was a task requiring for its accomplishment a man of heroic mould. Lincoln succeeded.

The Civil War was a war to remove the last and greatest obstacle in the way of the formation of an American nation, the belief of nearly one half the country that a single nation not only did not exist but was neither possible nor desirable. The North was inspired by the vision of a nation one and inseparable, in which the rights of the whole should never be sacrificed to an individual or to any body of individuals. The greatness of Lincoln's achievement lay in the fact that he made the North and South alike



L. NAGEL, 1861

Size of original lithograph, portrait $5\frac{7}{8} \times 4\frac{1}{8}$

Full size with script type 19×16 inches

realize that the aim of the war was not so much the abolition of slavery or the denial of States' rights as the creation of a mighty nation, powerful in its grasp of a continent and two oceans, rich in the fruits of united endeavor, and invincible by reason of the consciousness of a noble and splendid ideal. The superiority of the whole over the parts, the splendor of the aspirations born of designs based upon the unity of the people, were the decisive factors in favor of the North. The war made Southerners and Northerners Americans. Webster had made the North see the vision; Lincoln made the South, which neither saw nor believed, which was in arms against the very concept, not only realize that the object of the War was not conquest, the abolition of slavery, nor the abrogation of constitutional rights, but the creation of a nation out of a divided people. It was a great achievement to have convinced those whose own interests urged them to accept the idea of nationality; it was a thousandfold greater to have convinced those whose interests were to be vitally injured by the acceptance of the idea, of its greatness and worth. The most immediate and most important result of the War was the creation of the American nation, and this result we owe chiefly to Abraham Lincoln, the father of American nationality. He was not the man who made it possible nor the man whose glowing words first carried the vision to men's minds, but he was the man in whom and through whom it became an actuality, and we have idealized and enshrined him as the collective personality of the men of 1861-65.

There are many paintings of Lincoln, but not enough either in quantity or importance to be taken as types. In the first place there are very few paintings from life, many are heralded as such, but the number is extremely small in fact. Robert T. Lincoln



E. B. AND E. C. KELLOGG

Size of original lithograph (hand colored) $11\frac{1}{8} \times 8\frac{1}{4}$ inches



E. B. AND E. C. KELLOGG

Size of original lithograph (hand colored) $11\frac{1}{4} \times 8\frac{1}{2}$ inches

I believe states that there were but three, but undoubtedly there were more than this. Carpenter's well known painting of the Signing of the Emancipation Proclamation was painted from sittings at the White House where he was a guest for some six months. J. H. Brown, of Philadelphia obtained a sitting from Lincoln for his small miniature, of which Sartain made a mezzotint. Matthew Wilson made a life portrait, also Conant.

The painting was discounted in Lincoln's lifetime by the invention of the daguerrotype, and it is to photography rather than paintings that we owe our best likenesses. Whereas Lincoln could ill afford the time for sittings to painters he was very complaisant with the photographer. Of the great number of photographs that were probably made many have been lost or destroyed, but we know of 113 life photographs, and on certain of these most of the engravings of Lincoln, as well as the paintings, have been based.

Miss Ida Tarbell was the first to go into the subject of the portraiture of Lincoln exhaustively and she gave the results of her labors in her articles on Lincoln which appeared in McClures in the 90's. Next Frederick Hill Meserve brought out a sumptuous volume giving 100 of the portraits, in *carte de visite* size contact photographs, a few of which were prints from the original life negatives, the others reproductions of such photographs as had come down to us to that time. Since the issue of this book some twelve or thirteen others have been discovered which is the sum total of our knowledge of the life photography of Lincoln to date.

A study of the portraiture of Lincoln as shown in these photographs is a very interesting one, but in this article it is not the intention to reproduce the photographs, nor to attempt to identify the prints



ABRAHAM LINCOLN,
Sixteenth President of the United States.

E. B. AND E. C. KELLOGG
Size of original lithograph (hand colored)



ABRAHAM LINCOLN,
Sixteenth President of the United States.

CURRIER & IVES, 1860
Size of original lithograph $11\frac{1}{2} \times 8\frac{5}{8}$ inches

by them (this has been done by the writer in a work on *The Portraiture of Lincoln, with a Descriptive Check-list of all the Known Engravings, soon to be published*) but to confine ourselves to reproducing a number of the rarer prints of the various types such as would be sought by the collector and that are still of general interest. Even as Lincoln is placed only next in the niche of fame to Washington, so too, in the matter of engravings, he ranks second in the number made. Many of these engravings too have as little foundation in truth as some of those of Washington, being entirely fictions of the minds of their perpetrators. Always having been smooth shaven before his election to the presidency, at which period some prints were made, it is curious to find these same prints blossoming out later with a full beard, and too, some engravers having a likeness with smooth shaven face, and knowing that he had afterwards grown a beard, made their original plate with the beard but in so doing without coming very close to any actual photograph. A print of this sort is quite probably the lithograph of Kellogg, illustrated herewith. I would say this print was made from the smooth shaven photograph of Hesler. In the other category, of plates issued with smooth shaven face, and later having a beard added in order to use the plate already made, there is the lithograph by Currier & Ives, illustrated in first state. This same practice was followed by Buttre, the mezzotint by Sartain mentioned above as from the J. Henry Brown miniature, received the same treatment, and a number of others. I have illustrated more of the portraits with smooth shaven face, as this type is largely speaking met with less often than the bearded type, and as Lincoln did not have a beard previous to 1861 it brings all contemporaneous portraits with smooth shaven face in 1860 or earlier. One of the most



ABRAHAM LINCOLN.



ARTIST UNKNOWN

Size of original lithograph 7.4 x 6.6

J. H. BUFFORD'S LITH.
Size of original lithograph, 7.4 x 5.6

successful photographs of Lincoln was that known as the Cooper Union Portrait, which was taken by Brady in New York on the occasion of Lincoln's visit to this City to make his memorable speech at the Cooper Union. Of this photograph Lincoln himself has stated that it as much as anything else brought him to the presidential chair through the countless thousands that were circulated throughout the country, thus envisaging him to the country's voters. The Currier & Ives lithograph above referred to is after this photograph, as is also one of those by Kellogg, likewise the oval lithographic portrait on the cover of the music sheet, "The Wigwam" Grand March. One of the earliest prints, and the only one I recall as from the Pacific Coast, is the very rare lithograph by Nagel, of San Francisco. The original of this is a large sheet giving part of a speech by Lincoln made in 1839 in the Illinois State Legislature, and the portrait is let into the center of the script type. The smooth shaven portrait of Italian type is given as an example of the fictitious, although I believe this is a copy of another lithograph that is stated to have been drawn from life. One of the common practices of engravers of the last century was to depict our public men in the bosom of their family. There are numbers of such prints of Lincoln and Family, and we have taken an example of one of the worst, so to speak, for this print, a lithograph, is a copy of a copy. The original print was engraved in mixed mezzotint by Sartain after the painting by S. B. Waugh, then we have a lithographic copy "Drawn and Printed by Chas. Hart," then the one illustrated, which has no name of the perpetrator, but only the publication line, "Published by Haskell & Allen, 61 Hanover St., Boston, Mass." Another print seldom met with is that by Kellogg showing Lincoln standing, the original a colored lithograph.

It is not a handsome print, but its commonplace ugliness is likely one reason that has made it one of the rarest of all the Lincoln prints, which virtue it shares with many another gem. And so we might go on describing and illustrating the hundreds of engravings and lithographs of the Martyr President, but here are enough to show the treasures that may be found by the collector, and that even though lacking the beauty of execution of our Thomas Johnsons, Timothy Coles, Frederick Reynolds and other noted engravers, they are yet important historical documents, and worthy of preservation.



ABRAHAM LINCOLN AND FAMILY

ARTIST UNKNOWN

Size of original lithograph $17\frac{1}{4} \times 24\frac{1}{2}$ inches

[Established 1846]

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